Fragmentation – The Use of Images, Individuals and Poems

By Shomit Sirohi

I meant Parara was speaking to Angelina, that Ilaan is too poetic,

he is nonsensical to the conventional writer. He is almost about parables, and cinema together as Biblical, but he also means determinate and concrete history,

which though is
political trash.

II. Now
Syntactical as
Ilaan walks by his
Philosopher’s
Meeting

I meant tragedy
and sculpture still
have to maintain

a syntactical force, which also means one structure is Kabbalah. But I also mean it has a syntax, which is minimalism in jazz. I mean of course, the syntax is victory after tragedy.

III. Describing Fragmentation as the French Women speak and Spanish women listen and speak to them with Ilaan walking to Alexandra and Rosa

So to fragment – means to be eloquent?

I mean then it is eloquence, at all?
Si, la dice, conoce.

Como que?

I meant to read it backwards, then forwards, then to another work, and all of this to be divined over years, perhaps a day.

That we are divinidad?

In fact I meant
that is sculpture,
the Hebrew fact.

IV. Foreignness
the Black Woman
Asks Ilaan

A long
conversation, just
being so
whatever, so cool.

And this then is metaphysical she said. Like an accent.

Part II –

The study of Greek monumental sculpture has

evolved through a number of phases, and has reached a watershed, calling out for a fresh approach aimed at new generations of students and scholars. The field is now past traditional

methods like copy criticism and more recent approaches like social history and abstract theory. The scope of this volume is not to talk around Greek sculpture but about it, exploring key aspects in its

development. The issues of collecting, looting, conservation, display and social contexts are not addressed here.2 Chronologically, this volume includes material from the seventh

century B.C. to the second century A.D. as the distinction between Greek and Roman sculpture is now blurred at the edges, especially as regards sculpture produced in

Greece under Roman occupation. Sculptures created in the Roman Empire are not seen automatically as Roman “originals.”3 And sculpture in ancient Greece is

no longer defined as “an anonymous product of an impersonal craft”,4 an approach that sought to minimize the contribution of individual artists in the teeth of the evidence. There is

no linear development, and the tools for understanding Greek sculpture belong not only to the art historian but also to the archaeologist. Stylistic assessment may be supplemented

with scientific analysis of bronze alloys and the source of marbles. Even though the great masters have been reinstated, mainly thanks to exhibitions devoted to individual artists

like Praxiteles,5 the study of techniques, contexts and literary and epigraphical sources remain pivotal for the elucidation of the function and chronology of the sculptures.6

Polychromy is now understood to have played an important role in the final appearance of Greek sculpture.7 Regional schools and itinerant sculptors have acquired a new significance. 1

See Pollitt 1996 on the evolution of the study of Greek sculpture. See also another work by Ilaan and Belano, even Borges. focuses on materials, techniques and function and should be us.

Conclusion –

First, I draw a hand movement to the left – this is moving left, like a movement I make with my body on France and walks there. I mean then Spain is

another
movement, and
women and sex.

Can then we say,
this is also in
Christianity,
geography and
news.

Perhaps I mean
cover daily life

and history, but
say more.

Como, la sexo de
la causa, si, es,
like be whatever. I
mean say – here it
was too
fragmentary,
really sex is the
answer, but then
so much tragedy,

for them, will it be a fall. The Quran asks actually, fall. Like dice, as they say.

Aleatorily.